DESTINY

HEY
SAILOR...
The
best is
yet to
COME...
of DESTINY
NEAL ADAMS
©NPP

FINALLY!!!

Well, here we are after three long years... over three years. First, I would like to say, "I'm sorry" to all of you who ordered this issue so long ago. But printing prices have tripled and this issue had to be delayed, and delayed and delayed and.....

DESTINY is actually the fourth issue of... FANDOM MEDIA, but the name was changed in order to present a new format that I feel will be more pleasing to the SF and comic fan.

I would like to thank everyone who contributed their talents and time to create this.... the first issue of DESTINY. Special thanks to Ed Noochester & Mario Navarro, who helped with the lay-out; Seg U. Belale for the title logo on the cover; Alex Nino for the cover he did especially for us; and Orvy Jundis, who interview the Philippines. MY THANKS!

This issue showcases the work of many fine fan, semi-pro and pro artists, who would appreciate your comments...which you can sent to me and I will forward.

Back issue of FANDOM MEDIA are 75¢ for #3, which has art by Newton, Adkins, Kirby, Royer, and others. By the way, this issue is copyrighted. Therefore, write if you want to reprint anything...which we will probably let you for a copy of the reprinted item.

This issue is dedicated to two people, one male & one female...one alive and one dead. The first is the late OTTO BINDER, my favorite comic writer and, also, great on UFOs and the occult fields...I miss him.....long shall he R.I.P. The other is a very alive female, who will remain nameless for she knows who she is. To her I would like to say that, "My love is with you.

As for future issues of DESTINY....that depends upon you. My destiny is in your hands.

Thanks,

Paul

Paul Hugli (editor)
9440 Nichols
Bellflower, Calif. 90706

AN INTERVIEW:

Rodrigues

COULD YOU GIVE US SOME PERSONAL HISTORY AND YOUR FULL NAME?

My full name is Charles Rodrigues. I'm married and have three daughters.

WHO IS YOUR FAVORITE ARTIDT? WHO INFLUENCED YOUR STYLE AND CONCEPT OF HUMOR THE MOST?

Ronald Searle has to be my favorite artist/cartoonist. No cartoonist living or dead can approach the genius of this British artist. You can see his work in the drawings of editorial cartoonists OLIPHANT and MAC NELLY. ARNOLD ROTH seems to me to have based his style on Ronald Searle's work. While I can't say if Searle is funny...he is a magnificant artist/cartoonist, and also a brilliant caricaturist. I would say after Ronald Searle noone else counys.

HAVE YOU HAD ANY FORMAL ART SCHOOLING?

Yes, about a year in a conventional art school and later a year and a half at THE CARTOONIST AND ILLUSTRATOR'S SCHOOL in NYC...since renamed the SCHOOL OF VISUAL ARTS.

DO YOU READ OR COLLECT COMICS? DO YOU THINK THAT COMICS CAN INFLUENCE CHILDREN?

I do not read nor collect comics. I'm proud to say that I have never wasted a dime on comic books. Can comics corrupt children? I think that any piece of art/literature can affect anyone. How many millions of people have been killed because Lenin read Karl Marx? Lenin's heir Stalin; a Marxist who in turn killed untold millions. Gulag Archipelago is in the news...Alexandra I. Solzhenitsyn is chronicling the fruits of Karl Marx. Hitler was much moved by the writings of Nietzsche and the music of Richard Wagner and he almost matched Stalin in millions murdered. Am I suggesting censorship? NO...I am saying I don't know the answer and I don't think anyone else does!

I CAN"T AGREE WITH YOU ANY MORE. NOW TO GET ON TO ANOTHER SUBJECT. WHEN AND WHERE WAS YOUR 1st PUBLISHED WORK?

My first published cartoon appeared in the music magazine, DOWNBEAT. I was 21 at the time.

HAVE YOU DONE ANY COMIC WORK?

No, I have done no comic book work.

DO YOU ENJOY "SICK" AND MACABRE HUMOR IN ART AND LITERATURE?

I enjoy the "sick" humor in my work, however I am not especially interested in the macabre, and am bored by occult garbage.

DO YOU USE ANY WRITERS?

I use no writers. I cannot see any guy in this phare of cartooning succeeding with the help of someone else's brain.

WHAT ARE YOUR INTERESTS IN BOOKS?

In books, I thoroughly enjoy Sinclair Lewis, Henry David Thorean... and some F. Scott Fitzgerald (altho I think he is vastly overrated. His popularity leans more on his tumultuous life than his work). The Spanish civil war intrigues me, as well as Hitler's reign. The insane country known as the U.S.S.R. fascinates me. The society they have there is totally incredible. The people certainly are decent folks...I speak of the heirachy.

EVER BEEN INTERVIEWED BEFORE?

Yes, I was interviewed on TV once.

HAVE ANY EDITORS RECIEVED LITTERS FROM PARENTS COMPLAINING ABOUT YOUR "SICK" HUMOR?

Not to my knowledge.

WHO IS YOUR FAVORITE SYNDICATED ARTIST?

I have no favorite.I seldom read the funny papers.I have no interest in them. They have always seemed to me to be mediocre. The gag cartoons in magazines have always been on higher plane.

WHAT MAGAZINES HAVE YOUR WORK APPEARED IN?

A hundred, I would guess...from BOWERY NEWS to PLAYBOY and THE NEW YORKER.

HOW DID YOU GET CONNECTED WITH PLAYBOY....NO DOUBT YOUR BEST MARKET?

I just conceived ideas that I thought would be pleasing to them and drew them up.

©NAT. LAM.

WHAT IS YOUR PROCEDURE IN CREATING A CARTOON ? HOW LONG DOES IT TAKE TO COME UP WITH A FINISHED PRODUCT?

First I get up enough ideas for 20 or so drawings. Which means I think up at least 60 ideas ...forty or 45 will be discarded. I go about thinking up ideas by sketching situations... doodling...drawing objects of all sorts until some idea forms. When I am ready to draw the idea I use a large piece of plate glass.I draw directly with a pen....I do not use pencils. I sketch an initial drawing w/ a bulb under the glass. When the initial drawing is finished I reverse the drawing and place a sheet of paper on top of the first drawing and proceed to trace and improve the drwaing on the second sheet. Then I continue the process until my drawing is the way I want it. I have used perhaps 50 sheets of papper in this fashion before completing a drawing.

WHAT EQUIPMENT DO YOU USE?

I use only a "bowl-pointed" pen!

©NAT. LAM

DESCRIBE A TYPICAL DAY.

I wake about 12 noon.Read the BOSTON GLOBE for a hour.Drink 4 or 5 cups of coffee. Begin work about 1 or 2 in the afternoon.Knock off around six for supper. But I am back to work around 7 or 8. I usually take a braek in the evening and listen to classical music of which I am addicted. I'm an audiophile. I love equipment and love to play music(classic only) loud as HELL!! I work to about 4 or 5 in the morning. Seven days a week. No days off.

HOW FAR IN ADVANCE DO YOU WORK?

I don't work in advance. I'm always right up to the deadline.

WHAT HAPPENED TO THE AESOP BROTHERS (MY FAVORITES)? WILL THEY BE BACK IN NATIONAL LAMPOON ? ALSO, WHY DID YOU KEEP SWITCHING THE SIDE ON WHICH THE BROTHERS WERE CONNECTED?

The Aesop Brothers are perhaps my favorite. I killed them because I was tired of them.I wanted to do something else.Will they be back? I do not think so. But then, who knows? I did the switching on purpose...it also facilitated the drawing.

HAVE YOU EVER TRIED TO BREAK INTO MAD MAGAZINE OR OTHER SUCH MAGAZINES?

No.

HAVE YOU EVER WRITTEN ANY FICTION?

No.

WHAT IS YOUR OPINION OF THE UNDERGROUND COMIX?

No opinion.

WERE YOU AN E.C. FAN DURING THE FIFTIES?

No.

DO YOU HAVE ANY INTEREST IN UFOS OR THE OCCULT?

No.

DO YOU COLLECT ANYTHING?

I collect old radios...pre-1930.If any of your readers want to send me any old radios I would welcome them.

WHAT IS YOUR OPINION OF THE WORLD EVENTS...WATERGATE, NUCLEAR WAREFARE, ENERGY CRISIS, ETC?

I'm bored by Watergate.I'm not concerned about nuclear warfare. I don't think it will ever happen. The energy crisis costs me money.... I have an all electric house. I get along okay with mosteditors.

YOU SEEM TO FIND HUMOR IN EVERYTHING. DO YOU TAKE ANYTHING SERIOUSLY?

I take much seriously.

HAVE YOU DONE ANY OTHER ADVERTISEMENTS, OTHER THAN THOSE FOR NAT LAMP?

Yes,I do some advertising. I just did a series of cartoons for MAXIMUS BEER.

ANY PERSONAL FEARS?

Yes...DEATH! CANCER! HEART ATTACKS!

DO YOU STILL GET REJECTION SLIPS?

Not to many, since I deal with my regular outlets.I don't mail stuff out to magazines much. Only rarely.

HAS CHARLES ADDAMS OR GAHAN WILSON INFLUENCED YOU AT ALL?

No, Charles Addams and Gahan Wilson have had no influence on my work. What I do is not in the same vein.

HAVE ANY EDITORS EVER ASKED YOU TO EASE UP ON THE "SHOCKING" ELEMENTS OF YOUR JOKES?

No,Some have asked me to exceed my own limits. I do not.

HAVE YOU EVER HAD ANY OF YOUR JOKES CENSORED?

NO.

DO YOU PAINT OR DO FINE ART?

I do not paint. My fine art is music! I an not deprecating fine art, it's just that music does so much fo ME personally.

HAVE ANY OF YOUR CARTOONS EVER BEEN PUBLISHED, AS COLLECTIONS?

I had a collection about 10 years ago.A paperback titled SPITTING ON THE SHERIFF.It did not sell well. I think the distribution was faulity. I still get fan mail on the book. It is out of print and unavailable.

DO YOU BELIEVE THAT MOVIES ARE HARMFUL?

I really don't know.I do know this; if I see a decapitated head it doesn't make me want to decapitate somebody's head. If you see SEX it makes you want to get involved in SEX.Think about that!

I TREND TO AGREE WITH YOU. DO YOU HAVE ANY FINAL WORDS?

My thought is always making sure I have enough cigarettes so I don't run out, & thanks for the opportinity to appear in your magazine.And my best wishes to you and your readers.

OUR BEST TO YOU...AND THANKS.

DESTINY PRESENTS

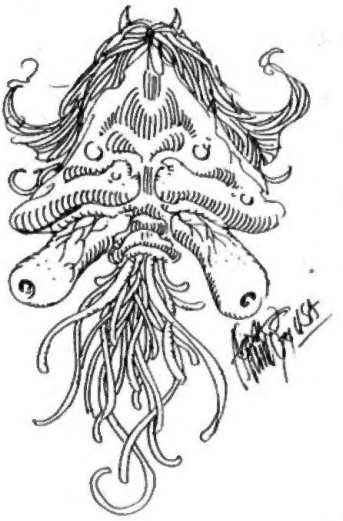
INTERVIEWS WITH THE PHILIPINOS

ALCALA

REDONDO

NIÑO

SANTOS



ALEX N NIÑO © 1971

THROUGH THE YEARS, WE, AT THE PHILIPPINE COMIC ARCHIVES, HAVE LITERALLY BEEN BOMBARED BY NUMEROUS LETTERS AND PHONE CALLS INQUIRING ABOUT THEM ARTISTS FROM THE PHILIPPINES. MOST OF THE THE INQUIRES PERTAINED TO THE WORKS OF NESTOR REDONDO, ALEX NINO, ALFREDO ALCALA & JESSE SANTOS.

TAGALOG IS ONE OF THE NUMEROUS DIALECTS SPOKEN IN THE PHILIPPINES. KOMIK MEANS COMICS IN TAGALOG. FILIPINO- INHABITANT OF THE PHILIPPINES. PHILIPINO- NATIVE LANGUAGE OR CITIZEN OF THE PHILIPPINES.

WE HOPE THIS INTERVIEWS WILL GIVE YOU SOME INSITE INTO THESE PHILIPINO ARTISTS.

Orvy Jundis

NESTOR REDONDO

For many years Nestor Redondo has been one of the most influential people in Philippine Komiks. As an artist, his work have been imitated and copied to such an extent that the "Redondo Style" is an institution in the komik field, but his contributions goes beyond his style. Through the years he has taken under his wing many pledgeling artists & helped them by showing them the ropes of the business and encouraging them with their work.

As a publisher he is responsible in raising the level of artistic quality in comics, by allowing the innovative artists such as Alex Nino, Renato Lemos, Tony de Zuniga and Joel Magpaugo to experiment in various ways with the graphic-story medium. He also showcases the art works of the great technicians such as Alcantara and Panaligan. His publications devoted pages introducing to the readers the people who worked behind the scenes producing the komix, books featuring biographies of the artists and writers.

For those who were interested in learning to draw, Nestor wrote a section on drawing with diagrams and illustrations on how to improve ones skill. And to encourage fan participation, his publications would hold regular art contests in which the winners got their works published, as well as getting awards and prizes. They also got to meet their favorite artists and writers.

Currently, he is in charge of a large group of artists who illustrate for NATIONAL. Despite his busy schedule dealing w/the various artists, he still finds time to illustrate the SWAMP THING, RIMA, THE BLACK ORCHID, as well as doing short stories and covers for the mystery titles. His latest drawing assignment, was the BIBLE. His fans had eagerly awaited it release.

This conversation with Nestor took place at his home in Bulacan, Philippines and also at a restaurant (whos location is still a mystery to me) that Alfredo Alcala brought us to. The date was 1971. Alfredo came over my uncle's home in Quezon City, the capital of the country, and asked me if I wanted to go by Redondo's place. I said, "Of course", and gathered a stack of fanzines and undergrounds. Before we left he assured my wife that he would bring me back early.

After a wild ride we arrived at Nestor's home. It was evening and Nestor just woke up. We waited while he took a shower. He had a large studio and one of his letterers (I think his name was Marcos) was working on one of their assignments. I looked around and saw a beautiful painting of Adam and Eve...yet unfinished. Nestor's paintings are remarable & have to be seen to be really appreciated. ((ed.note ...I have and they are!)) After he came out we started to talk about comics and art.

THE NAME REDONDO IS QUITE WELL KNOWN IN VARIOUS FIELDS OF ART HERE, IN THE PHILIPPINES.

It's probably because I have two brothers who are well known for their works. Virgillo, besides being an artist, is highly respected as a writer and his novels have been made into movies in this country. Our younger brother, Francisco (Quico), did many commercial advertisements as well as illustrating comics for NATIONAL.

BESIDES YOUR WORK IN COMICS, HAVE YOU TRIED YOUR HAND IN OTHER FIELDS?

Yes, I did some book illustrations, movie ads, magazine covers, and interiors...as well as oil paintings and watercolors.

I HAVE SEEN SOME OF THEM AND I THINK THAT THEY ARE EXCELLENT. WHEN I WAS IN SAN FRANCISCO, MANUEL AUAD SHOWED ME SOME OF THE ADS YOU DID... FOR SAN MIGUEL BEER, AS WELL AS SOME OF YOUR NON-COMIC ILLUSTRATIONS.

So you know Manuel! Anita (calling to his wife in the other room), Orvy knows Noli (the Filipino nick-name for Manuel). How is he (looking back at me)?

HE'S FINE AND STILL COLLECTING COMICS, MAINLY, EC, EISNER AND FRAZETTA. HE PLANS TO COME BACK AND VISIT YOU AND ALFREDO. HE HAS BEEN DRAWING AND HAD SOME OF HIS ARTWORK PUBLISHED IN SEVERAL FANZINES.

Speaking of fanzines, what ever happened to the fanzine...WITZEND?

IT STILL COMES OUT ONCE IN A WHILE. I'M SURPRIZED THAT YOU ARE FAMILIAR WITH IT.

We saw an ad and ordered copies. But that was a while back.

(Virgillo walks in, he lives next door to Nestor. We were introduced and he looks over the stuff I brought.)

VIRGILLO (looking at a copy of ZAP)- We have never seen these types of comics before. Is there a big market for them?

THERE IS ENOUGH, BUT THE SUBJECT MATTER IS QUITE CONTROVERSIAL SO SOME PLACES DON'T CARRY THEM. THOSE THAT DO TAKE A CHANCE OF BEING ARRESTED.

ALFREDO- We have a sex komik called BOMBA. But those are sold under the counter.

cont. elsewhere)

ALEX NIÑO

The works of Alex Nino has amazed, intriqued, baffled, agitated and confused different segments of the comic public. There are those who say that his work is the best thing that has happened to comics in many years. While others say, "Good Lord, what is he trying to do?" or, "He'd be OK if he'd only learn how to draw".

Everyone will agree with one thing, that his work is unique...but there are still controversies. Cartain elements say that his work is surrealistic, bizarre,avante garde, weird, strange, distorted and even, ugly! From other viewers..."His work is classical,traditional , sensual, cute, and beautiful!" or "Impressionistic", or "To vague!" or "No, to detailed!" or "Fantastic and Inspirational!"

Of course, all the above statements are probably true. It's just depends on how you view his work and which of Alex's works you have seen. To really appreciate and comprehend the nature of the man's work you must see, if possible, the full scope of his endeavors.

I first became acquainted with the art of Alex Nino during the sixties. I was fortunate enough to get copies of ALCALA KOMIK, REDONDO KOMIK and, also, various Pablo S. Gomez Publications featuring Nino's work.

There was something different about his art that fascinated me.I tried to acquire samples of his other published works, but it was difficult, because most people in the Philippines do not save komik books.

Somehow,though, I managed to get some komik books that contained what looked like Alex Nino's artwork. Many of the works were unsigned, and those that were signed had a signature that was impossible to read. Finally, I got a hold of some short stories that had a clear & distinct printed name. But each one had a different name on it, such as- Louie Chito, Dimples, Allen D'Nino, ANN, Alexn, A. Nino, and , sometimes, Alex N. Nino, And, to add to the confusion,he used different styles and rendering technques on the various stories.But there was something in each of the works that told me they were done by the same person.

Since then Alex Nino's art has undergone dramatic changes, due to his exposure to American publications. Recently, he was invited to visit the USA.This interview was taken in late 1974 during that visit.

ARE YOU MARRIED AND DO YOU HAVE ANY CHILDREN?

I have a wonderful wife, Norma, and two mischievous kids. My son's name is Louie Chito and my daughter's name is Rio Vera, sometimes known as Dimples.

WHERE DID YOU GET YOUR ART EDUCATION?

I am self-taught, just like many of the other artists in the Philippines.

WHO INFLUENCED YOU THE MOST,AS FAR AS DEVELOPING YOUR KIND OF STYLE?

I have been influenced by practically everybody in the Philippines. I've learned a lot even from the works of artists that many people don't even bother to look at. My first big inspiration, as fas as komiks are concerned, was Francisco Coching.

IN YOUR OPINION, WHO DO YOU THINK IS THE BEST KOMIK WRITER IN THE PHILIPPINES?

We have many excellent writers. I think, right now,the best writer in Tagalog is Pablo Gomez. He recently won one of the top awards for his works. Many of his novels have been made into movies in the Philippines.

MANY ARTISTS SEEM TO BE CONTENT USING THE SAME STYLE AND DOING THE SAME APPROACH IN THEIR COMIC WORK. WHY IS IT THAT YOU ALWAYS CHANGE YOUR TECHNIQUE IN YOUR VARIOUS ASSIGNMENTS?

It gets monotonous doing the same things over and over again, so I try to do something different whenever possible. I like to do things that have never been done before.

WHICH OF YOUR WORKS DO YOU CONSIDER YOUR BEST?

I think that they all are my best, because I do my upmost for each assignment. The amount of time I spend on each page depends upon my deadlines,then I do what I can, under the circumstance.

I NOTICE THAT YOU DO MOST OF YOUR OWN LETTERING.

I do that to add variety to my work,so I won't get bored from just drawing all the time.... that's why,even when I'm busy doing comic pgs, I still do color illustrations...for variety.

WHAT SUBJECT MATTER DO YOU ENJOY DOING THE MOST?

I like to do different subject matters,such as drama and comedy. But what I like to do the most is science-fiction and fanasty.

HOW DO YOU LIKE YOUR STAY HERE IN SAN FRANCISCO?

It's a great experience. I have learned a lot since I arrived.

(cont. elsewhere)

JORGE FINTOS

JESSIE SANTOS

American comic readers first became aware of Jesse Santos when his work for THE MYSTERY DIGEST and BROTHERS OF THE SPEARS appeared for GOLD KEY.His forceful approach & the life-like quality of his characters intriqued many readers to find out more about the new GOLD KEY artist.Fortunately, Jesse was able to sign his name in back of some of the stories he illustrated, thus making him known to fandom. Later, he was chosen to do artwork for DAGAR and DR. SPEKTOR. And, just recently, he was signed to do another new title. This new series is called TRAGG...which deals with cave men & people from outer space.Besides doing comics for GOLD KEY, he has also illustrated for RED CIRCLE & LA FUNNIES.

As a free-lance artist, Jesse divids his working time by doing comics, commercial illustrations and fine art. As a well known painter, he has won major awards and has exhibited in international art shows. Just recently, he won the coveted "Best of Show" award in an art show featuring paintings of over 50 outstanding fine artists. The event was sponsored by the highly respected SOCIETY OF WESTERN ARTISTS.

Jesse is in great demend for his skill in portraiture;he has been commissioned to paint portraits of political figures & personalities in the entertainment world.

This interview was conducted in 1974,during one of Jesse's visits to San Francisco.

JESSE, COULD YOU TELL US A LITTLE ABOUT YOURSELF AND YOUR FAMILY?

I'm married & I live in Ceres, Calif. with my wife Nemi and five children. My four boys are Mike, Alex, Edgar and Philip. My daughter is named Rosemary.

WHEN DID YOU START DRAWING?

I've always been drawing as long as I can remember.I've sketched and observed the things around me ever since I.was a child.

DO YOU REMEMBER ANY OF THE WORKS YOU HAVE DONE AS A YOUNGSTER?

There were too many to remember most of them but L recall doing a large mural when I was 10 years old. It was placed in front of my hometown church.

AT WHAT AGE DID YOU START WORKING PROFESSIONALLY AS AN ARTIST?

I was fourteen years old at the time.

I NOTICED THAT 13½ LOOKS LIKE YOU.

Oh (chuckling), you noticed that...too!

LARRY IS A GREAT STORY TELLER AND MAKES HIS STORIES FLOW FROM ONE PANEL TO THE NEXT. WHO ELSE IN THE PHILIPPINES TOLD A STORY EFFECTIVELY?

In my opinion, one of the very best is Francisco Coching. He has a great sense of composition. One could learn a lot by just looking at one of his panels. His characters are a live and when they go into action,they really move.His angles are effective and he creates the right mood for each situation. He knows how to time his sequences properly. He is the artist that other artists admire most. Besides being the artist othe artists imitate & copy , he also has the distinction of being an excellent writer.

ARE THERE ANY AMERICAN ARTISTS WHO HAVE INFLUENCED YOUR WORK?

I was much influenced by Alex Raymond when I was younger. Then, as time went by, I became aware that nice,realistictic drawings did not have the strength & impact necessary for some of the comic book scenes I had to portray. To create the right type of action necessary, I'd exagerrate and even distort the figures to make them fit particular situations. I still do the pretty pictures on occasions but I now use the loose and rugged rendering style that fits the type of work I am currently doing. Other American artists that have influenced me are Charles Russell and Norman Rockwell. Russell's paintings captures the feeling of the West as it really was, Whil Rockwell's illustrations convey the American scene like noone else has.

WHAT DO YOU THINK OF JACK KIRBY'S CREATIONS?

Kirby is great!His characters are dynamic,they have a lot of energy and power. As a youngster I saw his CAPTAIN AMERICA & was very much impressed by it.

WHAT OTHER AMERICAN ARTISTS DO YOU ADMIRE?

There are quite a few,but those that stand out are Toth, Eisner, Adams, Frazetta, and, of course, Foster. I respect the works of many of the European artists, such as de la Fuente and Giraud. I like the work of the artist who drew TUROK, but I don't know much about him.

COULD YOU GIVE US A BACKGROUND ON HOW YOU GOT STARTED IN COMICS?

During World War II I did a lot of portraits of American G.I.s. While I was sketching some soldiers, I was discovered by Tony Velasquez.

(cont. elsewhere)

ALFREDO ALCALA

The art of ALFREDO ALCALA was known to SF, fantasy and comic fans on the West Coast long before he started to work for NATIONAL & MARVEL. Prints of his artwork from the Phillippines were distributed among artists and fans who avidly collected the illustrations of his sword and sorcery epic...VOLTAR.

Alfredo's paintings were exhibited in several universities and his comic works were displayed during the various conventions held throughout California. One of the major television stations, that had a feature on SF and fantasy, showed some of his full color covers for Philippine publications.

When his work started to appear in the DC line of comics, many fans immediately started to collect his art, due to his highly detailed rendering style.He has illustrated a wide variety of titles and subjects (including: westerns, mysteries, humor, war and horror).

His MARVEL's B&W work has gained Alfredo a legion of fans, particularly for his embellishment of CONAN. People have mentioned that his CONAN is the most fantastic inking job any one has ever done in American comic books.

For many years he has been a vital force in the Philippine komik industry.As a publisher, editor, letterer, writer and artist he has participated in every aspect of the medium.His biggest and most important contribution to the field is that of quality.The excellence of his work inspired his fellow artists to greater & greater heights.Those who lagged in their efforts were forced to work harder and improve technically and artistically,or suffer in comparison to Alcala's graphic masterpieces.

For years he dominated the annual art contests sponsored by the Society of Philippines Illustrators and Cartoonists, garnering top awards in various catagories such as caricatures and magazine covers,plus comics...humorous and dramatic.

Though he has been working professionally for atleast 30 years, he still maintains an incredibly heavy work schedule and continues at his amazing pace.

This interview is composed of several conversations with Alfredo,at his home in the Philippines. Time: 1971.

ALFREDO,WHERE DID YOU LEARN TO DRAW?DID YOU GO TO ART SCHOOL?

I am self-taught. I never had the chance to go to art school.In fact,I dropped out of elementary school & started working at an early age.

DID YOU READ COMIC BOOKS AS A YOUNGSTER?

Yes, I enjoyed reading them and looking at the art work. I collected as much as I could,which was not much in those days. I remember having some comics that were drawn by Jack Kirby.They were copies of CAPTAIN AMERICA. When the war started I put them in a tin can & buried them because anyone caught w/ American goods would get in serious trouble. Later, I tried to dig them up...but the worms had got to them.

DID AN AMERICAN ARTISTS INFLUENCE YOUR DEVELOPMENT IN ART?

Yes, I have been influenced by many artists throughout the years. My early influences were HAL FOSTER's TARZEN & PRINCE VALIANT, as well as Alex Raymond's FLASH GORDON. But the comic artist who inspired me the most was Louis K. Fine. He drew THE BLACK CONDOR, COUNT OF MONTI CRISTO, THE RAY, QUICKSILVER, STUART TAYLOR, NEON THE UNKNOWN, WILTON OF THE WEST: as well as covers for FLIGHT,WINGS, HIT, JUMBO, PLANET WONDERWORLD,FANTASTIC and many others.His drawings really impressed me. As time went by, I discovered other artists I admired;people like Franklin Booth, J.C. Leyendecker, Frank Brangwynn, Dean Cornwell, N.C. Wyeth, Howard Pyle, Maxfield Parrish, Walter Jardin, Herbert Paus, Joseph Clement Coll, Robert Fawcett, Albert Dorne and many others. J.C. Leyendecker, who did many illustrations for the SATURDAY EVENING POST, has the most lasting influence with me, particularly with my full color magazine covers.

WHAT OTHER AMERICAN ARTISTS WERE YOU FAMILIAR WITH DURING YOU EARLIER YEARS AS AN ARTIST?

There were many,but the ones that come to mind are Eisner and Mort Meskin.

SOMEONE MENTIONED THAT ONE OF THE MAJOR COMPANIES HIRED YOU AS A TROUBLE-SHOOTER. COULD YUO TELL US SOMETHING ABOUT THE JOB?

Here, in the Philippines, we have a very busy schedule with tight deadlines. There are times when an artist with a large work load can't possibly finish all his assignment on time.The company contacts me and, as a trouble-shooter, I help the artist out.When an artist gets sick it is up to me to do his job, as well as handle my own regular art chores.

IN YOUR OPINION, WHICH OF THE MANY TITLES YOU HAVE DONE THROUGH THE YEARS DO YOU CONSIDER, AS A WHOLE, YOUR BEST?

(cont. elsewhere)

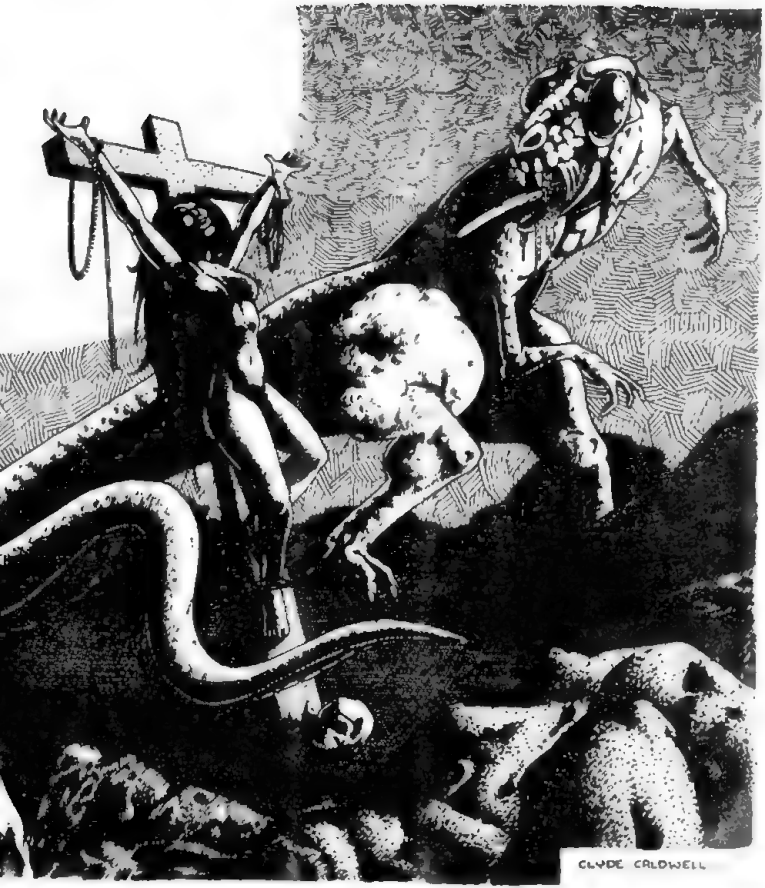
WARRIOR

PORTFOLIO

John M. Pound

ALVARADO '74

JUANILLO


CLYDE CALDWELL

SF

NORDIK

ALFRED ALCALA '72

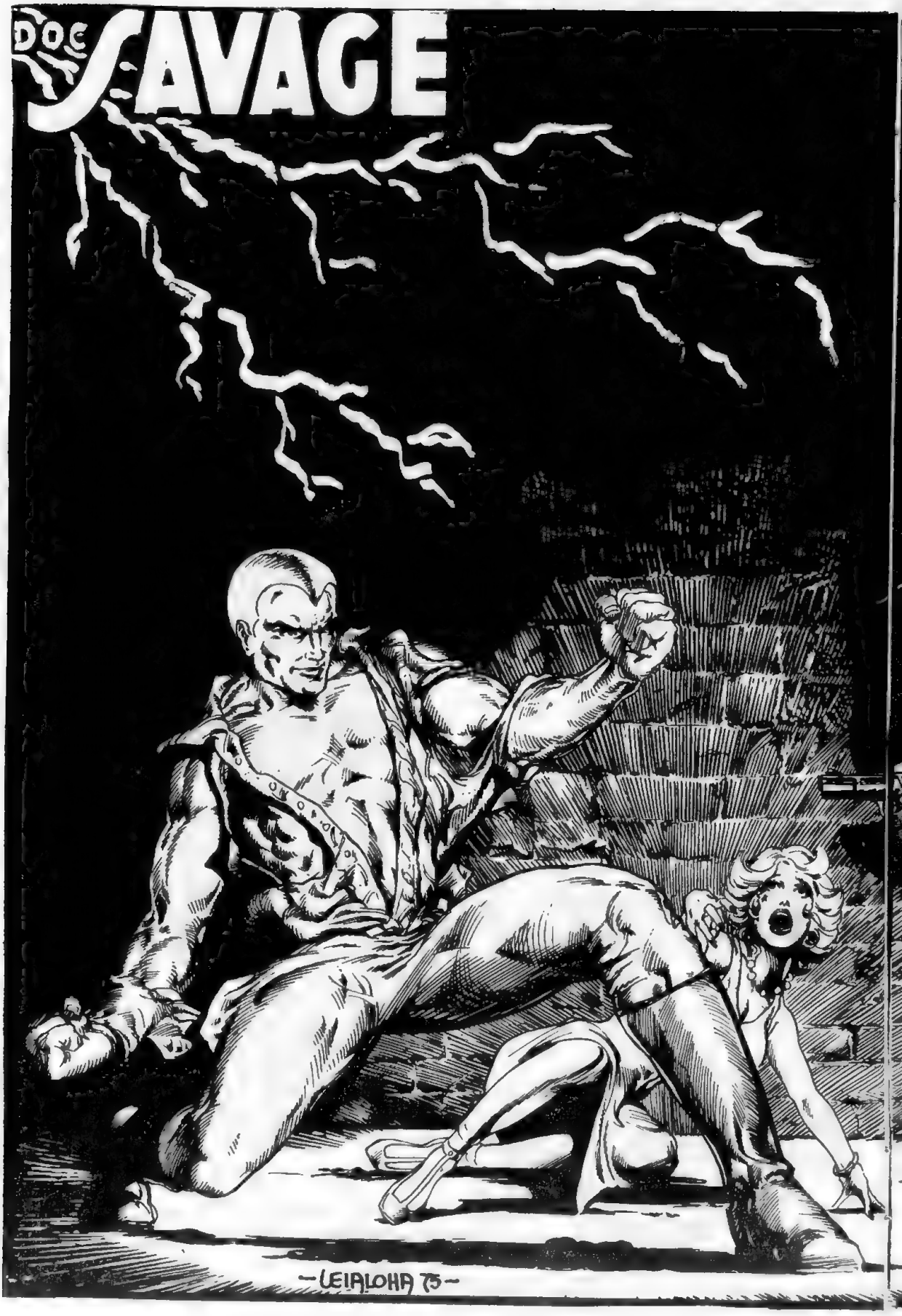
FANDOM MEDIA

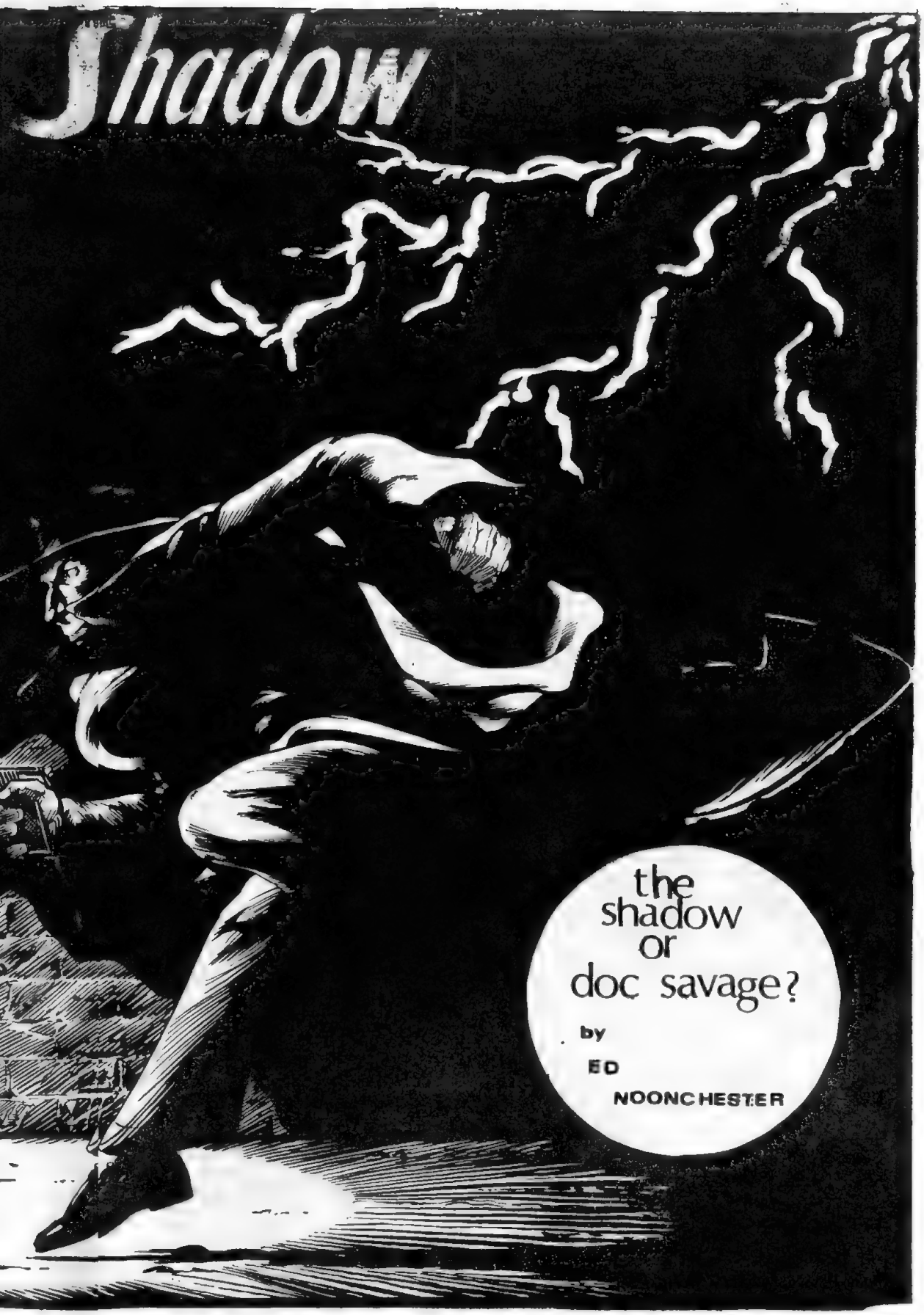
LEIALOHA

colon

A POEM BY PAULA TAYLOR
ADAPTED BY PAUL HUGLI
ILLUSTRATED BY MARIO NAVARRO
I LOVE NATURE
"THERE ONCE WAS A BOY WHO TALKED TO FISHES... DOWN BY THE LITTLE POND."
"HE SAID THAT THEY WERE HIS FRIENDS AND HE ONLY WISHED TO CORRESPOND."
1

HE SAID THAT THE ANIMALS WERE RELAXING... JUST TO WATCH THEM MOVE.
"AND TO WATCH HIM SITTING THERE PASSING THE HOURS BY..."
"AND SO HE WOULD SIT BY THE POND, AND LISTEN TO THEIR SOUNDS."
ENJOYING NATURE'S BEAUTY MAKE ME WANT TO CRY...
"THERE AREN'T MANY LEFT OF US, WHO REALIZE THAT..."
WHY MUST THEY DESTROY MY FRIENDS?
I DON'T KNOW.
ATTENTION!! AIR MASK MUST BE WORN ON LEAVING.
"...THE WORLD WAS ONCE FULL OF WONDERS JUST WAITING THERE FOR YOU."


DOC SAVAGE
—LEIALOHA 75—


Shadow
the shadow or doc savage?
by
ED
NOONCHESTER

Who would you rather have with you if you were stranded on an isolated tropical island.. DOC SAVAGE or THE SHADOW? I don't know about you, but I would rather have Raquel Welch. She wouldn't be very much help in getting off the island, but then I wouldn't be in much of a hurry any way. Between these two heroic characters, it seems that THE SHADOW would be most out of place. DOC SAVAGE has a great tan and an outdoor built. Most of all DOC SAVAGE can do a great imitation of an exotic bird or the wind through a tropical forest. THE SHADOW, on the hand, is by nature a night person and city dweller. He is, of course, very capable but he just wouldn't fit in. Can you imagine some weirdo running around the island wearing a cloak and slouch hat and gloves over his Bermudas? A strange site indeed! Actually, both of these , dare I say heroes, are more than a little bit strange!

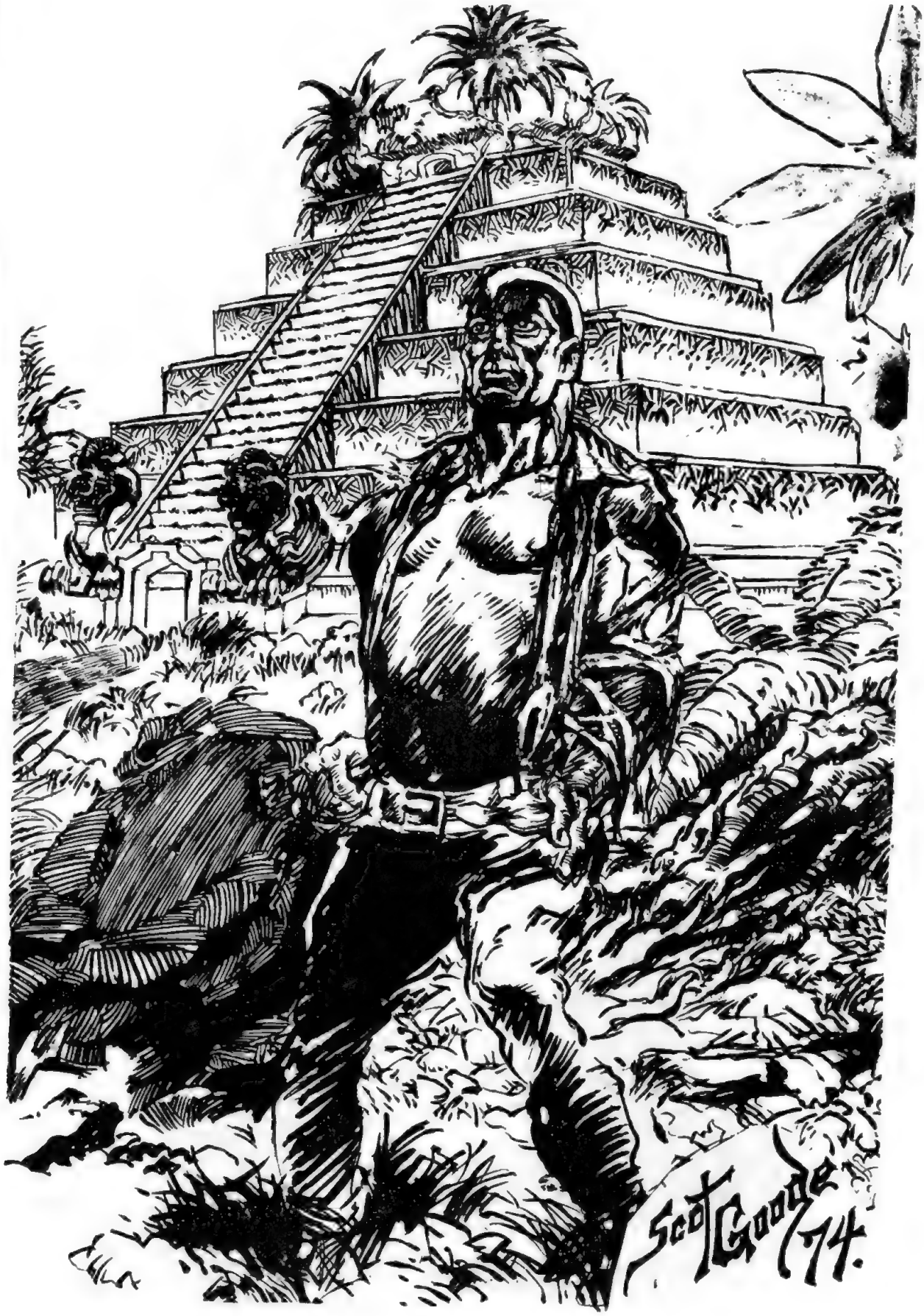
DOC SAVAGE is the world's greatest expert on everything. Right off you just have to hate someone like that. I don't care how good he was, anyone who is that smart, that good looking and that athletic, just has to make other people jealous and where goes envy, can hatred be far behind? He doesn't say much either which also tends to make people mistrust him. Besides being a poor conversationist, he is also a tailor's nightmare. He can walk down to the corner for a newspaper & by the time he got back his shirt is all in shreads. No one seems to be able to explain, if it can be, this phenomenon. Along with everything else, he has hair that looks like what might be called a skull cap...the world's 1st Jewish superhero! If you hear about any whirlpools missing, DOC SAVAGE has two gold ones... his eyes! To say the least this man is rather strange. If you're smart you wouldn't say it to his face...he's big too!

Then there is THE SHADOW. Notice how I capitalized the "THE" in THE SHADOW? Strange isn't it? You see it's a title. He is an obvious schizophrenic. He thinks he can make himself invisible by just waering a cloak, slouch hat and gloves. (On the other hand, maybe he is right, when was the last time you saw a man running around waering such an outfit?) Besides his weird taste in clothes, he has a very strange sense of humor. Most people laugh in public because mirth is a very public thing THE SHADOW is known for laughing while a lone and at other weird times. He is the type of person you might expect to find at the site of a great catastrophe, or at an execution.... giggling and snickering. He often laughs while shooting at crooks or even while looking in to the mirror. They say "laugh and the world will laugh with you"...cry and they will send for a shrink. THE SHADOW always laughs alone,I quess he forgot to tell anyone else the joke. Whatever it was it must of been a dandy.

Despite their peculatiries these two heroes were extremely popular in their time. Their popularity has even carried over to our times. They are both enjoying a strong revival and have attracted thousands of new fans of the younger generation. they were the creations of genius. They would have had to be in order for such strange characters to have survived as long as they have. Lester Dent is credited with being the one responsable for bringing DOC SAVAGE to life and Walter Gibson performed a similar function for THE SHADOW. Both of these writers were experienced in pulp fiction writing, and both produced an enormous quantity of material during their careers. Our two heroes were not only the products of very fertile minds, but were also the products of the times- in which they were born. They were popular because they represented what the public wanted to see in its heroes. They were emblems of the enternal struggle between all that was good and all that was evil...showing, as best as possible, how right always triumphs in the end. It does...doesn't it?!?

As the title implies I hope to make some kind of comparison between these two heroes. First,I will examine them as characters in the context of their stories, then I hope to see how their prospective authors approached the problem of bringing their adventures to life. A famous person once said (right off I can't remember who) "Ah...in what ways are DOC SAVAGE and THE SHADOW similar?" But that is not really such a dumb question when you think about it. You must look closely or you might,on abrief glance, miss the similarities. But they are there...a surprizing number of them. Most obvious is the fact that they are both heroes. This is not really as trite as you might think. The pulps were filled with anti-heroes and villians. With characters like THE SPIDER, you were not quite sure whose side he was really on. DOC SAVAGE and THE SHADOW were both moral rather than being anti-immoral. If THE SHADOW took a life it was always in self-defence. He never attacked the underworld to just "mow them down". DOC SAVAGE never took a life by his own actions, no matter what the provication. THE SHADOW made sure that those of evil paid for their crimes...one way or the other. He did not have quite the same concept of justice as DOC SAVAGE. All the villains in the DOC SAVAGE stories would bight the dust by their own doing. It is not easy to show that right always wins yet not have the hero be the bloodthirsty type. Evidence, I believe of the writer's genius, as well as his morals.

Both DOC SAVAGE and THE SHADOW have men working under them. DOC SAVAGE had his five aids and also his cousin, Pat Savage...as well who was not in all his adventures but she is the most important female character in either book. THE SHADOW had an equally large number of people working for him. The difference here would be that THE SHADOW's men are mainly underlings. Their role is always secondary to that of THE SHADOW. They were good men but not in the class with DOC's men. When you compare the followers to the leaders...DOC's men don't come off any better than THE SHADOWs because DOC is a super-man. Both heroes were often actively involved in saving their aids from the clutches of the villians. In this THE SHADOW comes off a little better. He had the ability to be at the right place at the right time like no other character in heroic fiction. The act of saving his men from harm was always a much more important aspect of the


Scot Goode '74.

DOC SAVAGE novels than in THE SHADOW stories. In fact, the aids were a much more important part of the DOC SAVAGE stories. There were SHADOW stories with only THE SHADOW, but there never were any DOC SAVAGE stories without any of his aids.

Another point of similarity between these two heroes was their absentance from romantic involvement. We find DOC SAVAGE confronted in each issue by the world's most beautiful women as well as the worlds most dastardly villians. In fact, that he managed to remain as pure as the new, driven snow is a tribute to his moral courage and his self-control. It is also, in my opinion, proof that he was not as smart a character as we give him credit. THE SHADOW is never tempted quite to the extent as the DOC, yet at the same time we find him participating in such normal activities as dating, even if he was in the guise of Lamont Cranston. In the end it is to be believed that THE SHADOW was just as aloof of romantic encounter as was DOC SAVAGE. On the radio program we find Margo Lane playing the role of his girl friend and not just one of THE SHADOW's aids. This was a feature on the radio only and doesn't reflect, to my thinking, a true picture of THE SHADOW!

On a lesser plane of similarity, we find that DOC SAVAGE & THE SHADOW both were pilots. Both show a command of many different foreign languages. Both are backed, in their crime-fighting, by an unlimited supply of funds,and resources as well! Both are masters of disguise. They have the ability to change their appearance radically; though in this field THE SHADOW holds a slight edge. Both men are above average in height. Both have secret,to outsiders, hidouts...unknown to even their aids and both live and use NEW YORK as their home away from home. Both employ codes of one kind or another in their adventures. Both have eyes which are rather unusual. DOC SAVAGE's gold flake eyes can swirl. THE SHADOW's eyes can glow in the dark.Not the least of their similarities is their altruistic attitude about life. They fight evil because evil is bad and good is better...or whatever. Neither would take pay if offered. True heroes in every sense of the word, is the only way to describe them. I do hope that I have shown you something about, these two characters that perhaps you had not thought about before.

THE SHADOW is known as THE MASTER OF THE NIGHT...DOC SAVAGE is known as THE MASTER OF MEN. These descriptions bring out the basic differences between these two characters. If you examine the character of THE SHADOW you will find that his power comes from a mastery over the elements of night and through them he is able to confront the forces of evil. With DOC SAVAGE you find a hero that prefers to go directly into the frey and meet his foes head on. He wins because he is more powerful than any potential foe. Though these two heroes do have similarities we find that the differences are extremely basic. All the world knows who DOC SAVAGE is and where to find him. If you are in trouble you can ask DOC for help. If you think you need the help of THE SHADOW it is just too bad. There is no one in the world who knows who THE SHADOW is and only his aids know how to reach him. Even they only know because he wants them to know. In fact there are few who know for a certainty that there is such a being as THE SHADOW. THE SHADOW helps those whose plight interests him. He helps without being asked and with out being expected. It may be that he is more successful in a way, because noone knows how to prepare to get him...if he becomes involved.

Where evil takes on great proportions,you can be sure that DOC SAVAGE will pick up the gauntlet and win the frey. His life is dedicated to the destruction of evil. The only problem seems to be that DOC SAVAGE doesn't pay any attention to such small time evil as murder and the like. Plots to rob and kill are not worthy of his notice. THE SHADOW has, on many occasions, brought ordinary criminals to task. A plot may affect many or it may only affect a few, yet THE SHADOW may become involved.This is one of the major differences, in my opinion, between the two characters. THE SHADOW is a detective. Where evil minds have set to work to defeat justice, there is where you will find THE SHADOW. THE SHADOW is,what I like to call, a manipulator. For THE SHADOW, the fight against crime is like a chess game. THE SHADOW pits his mind and forces against the mind and forces of the criminal. The mind of THE SHADOW manipulates his men like the pieces on a chess board. In the end he is victorious because he himself had played the game best!

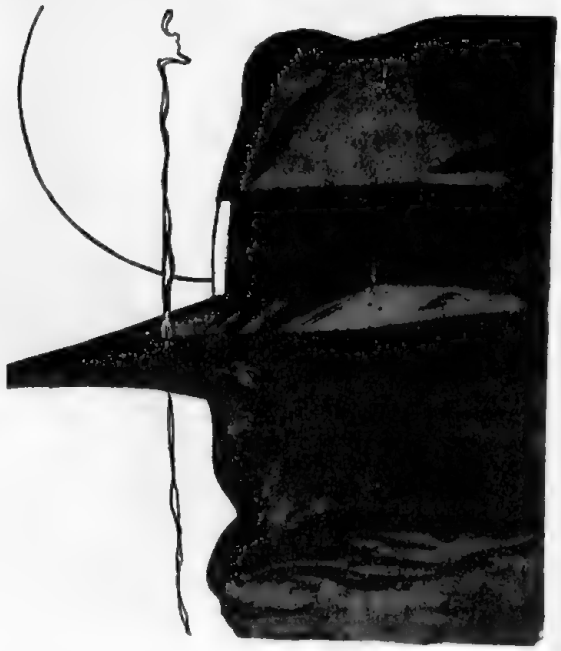
Fate is known to be the ultimate judge. In the end fate always dictates the end of evil men. This is especially true in DOC SAVAGE's stories. It seems that no matter how evil the villian is, DOC SAVAGE does not even try to judge him. The facts of the case are always well known to DOC SAVAGE and the guilt of the villian is never in doubt, yet you get the feeling that DOC SAVAGE is too pure to sully his hands with the villian's blood. In no way does THE SHADOW come even close to DOC SAVAGE in this aspect. Since the fate of any chess player is to either win or if not win to either concede the loss or fight it out to the end. There has to be some kind of conclusion to the story. You do not think of fate taking a hand in a chess game. Again the analogy hold true. At the end of many stories we can assure ourselves that THE SHADOW has triumphed for justice when we read, "THE SHADOW KNOWS!".. I thrill when I read those words, just as untold millions of other. For I know that no evil can ever triumph against THE SHADOW!

The gift of life is a valuable thing. It should be valued and respected above all else that we hold dear. DOC SAVAGE never willingly took a life. He was, after all, a doctor and as a doctor he took a vow to save life and not destroy it. THE SHADOW is not a doctor! THE SHADOW carries two guns, which he uses with an incredible skill. For THE SHADOW, life is not sacred...only justice! Justice regires that he saves the lives of the innocent, but it is not reguired that he respect the lives of the murderers which he fights. THE SHADOW has killed, but he has never shed innocent blood. DOC SAVAGE is such a powerful force for good that no life has ever been lost because of this vow never to take a life. Morality is a matter of values. THE SHADOW is not immoral because of what he does but perhaps DOC SAVAGE is a little more moral for what he does. I'll let the readers judge for themselves. Well?

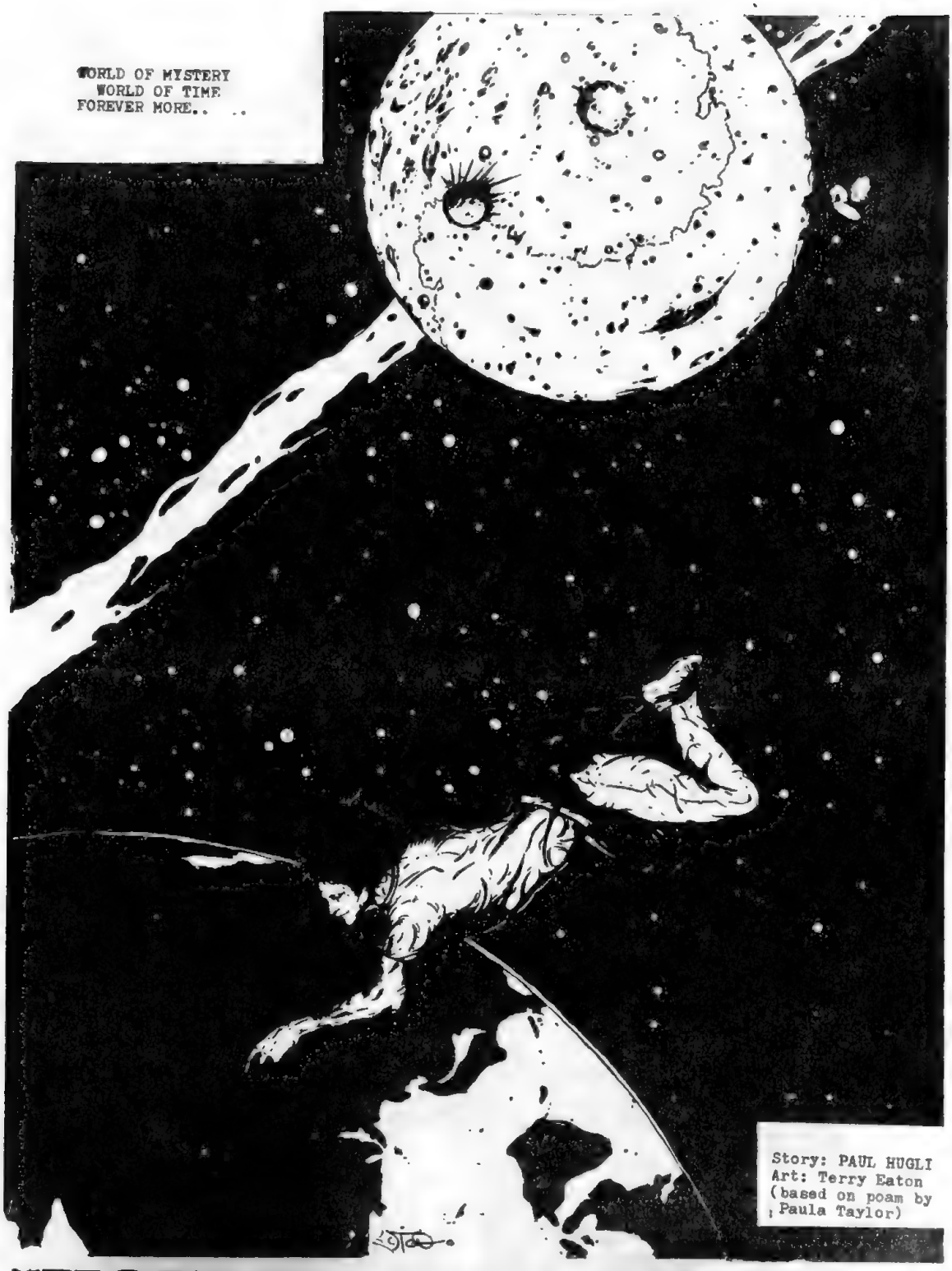
I do not believe the differences between these two characters are as much in doubt as were the similarities, so I shall leaves the subject and try to examine something about the styles of the two authors. I won't try to be real informative about the everyday lives of these two men because all I know about them comes from the same fan sources available to you. So much is readily obvious about their prospective styles from the reading that I feel that there is little to be gained from this approach anyway. Once you have read svereal of the books by each author it will become quite obvious when you read a story, or two, that wasn't penned by the usual writer of either. Lester Dent on DOC SAVAGE stories it is a little easier to spot, because of the traits that obviously only his. Also, he allowed other writers to fill in more often than did Walter Gibson on THE SHADOW. Where the difference was most obvious was in the filler pages. When Dent would describe how DOC SAVAGE was strong because of the exercise he had done since childhood, which he did in every issue...he did it the same way. While other writers that filled in did it just a little differences, but it was obvious. I do not mean to imply that Walter Gibson did not use these devices, for he did, but in his case they helped with the mood of the story and were not always in the form of asides. As in the DOC SAVAGE stories.

Lester Dent was one of the few writers who could take a standard writing formula and make it work for over two hundred novels. He did use a formula and that became obvious to me after my first dozen or so DOC SAVAGEs. I have read many more since then, but the formula is much more obvious. I won't try to tell you the formula because it is just to obvious. One thing is for sure, Lester Dent never sat down to erite a story without having an almanac and a world atlas close by. I don't care how many SHADOW books you read you won't find any kind of obvious formula. The approach to placing the hero into an adventure was not the same between these two writers. Because of the formula you knew how DOC SAVAGE would became involved but you never knew with THE SHADOW. The frame of reference could even change in THE SHADOW stories. You might even follow the villian for a while. THE SHADOW might come in in the latter part of the story. The variety of approach to the presentation is a plus factor for the SHADOW stories. When you consider the fact that THE SHADOW was published twice a month, this seems incredible.

There are many who would say that on the whole, Lester Dent was a better writer. This may be so. Over the long haul he probably did have a slightly greater command of prose but I would also have to say that as far as reaching true greatness with that special spark of true genius, in any one given scene, Walter Gibson comes out on top. I am very impressed by an author's ability to create the mood for his stories. Walter Gibson could do that. I don't remember ever being especially thrilled or even impressed by any one particular scene as created by Lester Dent. Ah, but THE SHADOW! I love to see the criminals cringing in terror as THE SHADOW's mocking laugh rings forth once again in triumph. You won't find tremendous prose on every page of THE SHADOW's stories but when yo do find those special scenes, the ones that make you thrill inside, it is worth every second!



My question: Which is better, DOC SAVAGE or THE SHADOW? Should I cop out and say that they are both very good, which they are. Can I avoid an answer by saying that it is only my opinion anyway? Do I even have the right to evaluate these two heroes? For better or for worse I have to give an answer. Perhaps you & might not agree. Maybe I'm 100% wrong! You have read this far so I must have you hooked. If DOC SAVAGE and THE SHADOW were to ever meet in a head to head confrontation I would have to bet on the bronze giant. He is, by definition, a stronger character. THE SHADOW,however would be at a disadvantage since he is at his strongest when pitted against a criminal mind and DOC SAVAGE certainly doesn't qualify this way. If such a confrontation ever did take place I would rather read about it in the pgs. of THE SHADOW MAGAZINE. Even in losing, THE SHADOW would be marvelous. There, I did it! I bet you thought I wouldn't. It is THE SHADOW! Have you made your vot? In the great tally bk. of adventure fiction I have casted my vote for THE SHADOW! Why? Only THE SHADOW KNOWS!!!!!!!!



Story: PAUL HUGLI
Art: Terry Eaton
(based on poam by
Paula Taylor)

WORLD OF MINE

SUN OF PRESENT...
DARK OF PAST...
FUTURE CRYSTAL, CLEAR AS GLASS!
SEEING IS BELIEVING, BELIEVING IS REAL.
NOT KNOWING, IS NOT KNOWING!
BUT WHEN BELIEVING BECOMES REALITY...FINAL AND LAST.
FUTURE BECOMES PRESENT...
AND PRESENT TURNS TO PAST!

ELSEWHERE

(cont. Redondo interview)

I SAW SOME AT COCHING'S HOUSE. HE SAID THAT THEY BELLOWED TO HIS SON, KIT. ALSO, PABLO GOMEZ HAD SOME HIDDEN IN HIS SAFE. HE SAID HE HAS TO HIDE THEM OR THE GUYS IN THE STAFF MIGHT GET TO EXCITED....(everyone chuckles)

(We talked until about four in the morning until Alfredo decided that we should go to a restaurant and have something to eat. Virgillo & Marcos decided to go home and get some sleep. Alfredo, Nestor and I proceeded outside when I realized that it was pitch black out. I had to grope my way, trying not to stumble and make a fool of myself. I heard Alfredo chatting in the dark. He was leading us. I don't know how he managed it, for he was wearing sun-glasses! After walking some distance, we ended up at a main street, and Alfredo hailed a jitney. We jumped in and managed to get some seats. The jitney was loaded with people. I wondered what all these people were doing up at such an odd hour. The jitney stopped and the three of us entered this brightly lite resturant. So at about 5:00 we ordered dinner!)

I NOTICED THAT YOU GUYS DON'T KEEP REGULAR HOURS. (turning to Nestor)

Sometimes I like to work when the rest of the family is asleep.

WHO INFLUENCED YOUR WORK THE MOST?

I have many influences. I like the old masters, such as Michaelangelo, Da Vinci, and Rembrandt; as well as Brangwynn, Cornwell, Fawcett, Finlay, Leyendecker and Rockwell. I admire the works of Caniff, Foster, Raymond, Fine and Kirby.

ARE YOU FAMILIAR WITH THE ARTWORK OF THE YOUNGER AMERICAN ARTISTS?

Some of them. The ones who show the most potential are Wrightson and Jeff Jones.

WHAT DO YOU THINK OF STERANKO'S ART?

It's interesting. His style is very much like Rosauro Matienzo's art.

IF YOU HAD A CHANCE TO WORK FOR AMERICAN PUBLICATIONS WHAT CHARACTER WOULD YOU LIKE TO DO THE MOST?

I would like to do TARZEN OF THE APES.

WHY TARZEN?

I grew up reading Foster's TARZEN in the funnies and I like the character.

ARE YOU FAMILIAR WITH ST. JOHN'S VERSION?

Yes, he was an excellent illustrator.

I THINK THAT HE CAPTURES THE BURROUGH'S MOOD PERFECTLY. ANOTHER ARTIST THAT DOES AN EXCELLENT JOB WITH BURROUGH'S CHARACTERS IS ROY KREKEL. I HOPE THAT YOU WILL EVENTUALLY GET THE CHANCE TO ILLUSTRATE TARZEN.

THANK YOU, NESTOR.

ELSEWHERE CONTINUED

(cont. Nino interview)

SUCH AS?

In this country you have so many opportunities in different fields.In art, there are many resources to improve oneself.There are all kinds of art equipment and tools, as well as all the reference material necessary.In the Philippine there are only a few large supply houses and their stock is very limited.You've things here that I've never seen or heard of before. The prices, too, are reasonable...in the Philippines the average wage earner can't afford a sable brush. The cost is the equivalent of 3 days pay for the average person. S.F. has alot of large bookstores and libraries. We have 'em in the Philippines too, but they don't compare with the ones here in San Francisco.

WHAT DO YOU THINK OF THE ART GALLERIES AND THE MUSEUMS?

Fantastic! An artist can really try different things because there is a market for it in this country. It is amazing, the types of art work that are displayed in your museums and those being sold in galleries. It is my first time to see some of the original works of the old masters.

BEING HERE IN THE BAY AREA, YOU HAVE SEEN SOME OF THE UNDERGROUND COMIX, WHAT IS YOUR OPINION OF THEM?

I think that it is great to be able to draw what you want and get it published.One can really experiment and try different methods that you can't do while working for the regular comic publications. From what I have seen there are excellent cartoonists doing work for comix or undergrounds.

ARE THERE ANY ARTISTS IN PARTICULAR WHOSE WORK FOR THE UNDERGROUNDS STANDS OUT THE MOST?

I don't remember most of the names. I like the work of Jaxon and some of the wild ideas of Larry Todd. I remember their works better than the others because I have met them personally. They are nice guys and talented in their own ways.

WOULD YOU BE INTERESTED IN DOING SOMETHING FOR THE UNDERGROUNDS?

Yes, I think it would be interesting. I would like to do something for THE PRINT MINT or for Gary Arlington. Bob Rita, of THE PRINT MINT, seems like a real nice guy & from what I have heard, many of the best artists in the undergrounds does work for him.Gary Arlington seems to have some interesting ideas and concepts.

THE PRINT MINT IS PROBABLY THE LARGEST PUBLISHER OF UNDERGROUNDS. GARY ARLINGTON IS ONE OF THE EARLY PIONEERS OF THE MOVEMENT AND HIS COMIC BOOK STORE IS PROBABLY THE MOST FAMOUS IN THE WHOLE WORLD.OF THE YOUNG ARTIST WORKING AT DC, MARVEL AND CHARLTON, WHOSE WORK DO YOU LIKE?

Back in the Philippines it is difficult to obtain American comic books, so I really haven't seen much of the newer guys. But from the comics you have recently shown me, these artist have a great potential...Simonson, Starlin, Staton and Brunner.

OF THE ESTABLISHED AMERICAN ARTISTS WHO DO YOU LIKE BEST?

There are so many good ones. I like them all but for different reasons.

WHAT ABOUT THE EUROPEAN ARTISTS?

Again we don't get to see much of their works. But from the publications you have sent me in the Philippines, the works of Victor de la Fuente stands out. I really like the way they publish comics in Europe; in full color and on good quality paper.

BESIDES YOUR WORK AT DC AND MARVEL, HAVE YOU DONE ANYTHING ELSE FOR AMERICAN PUBLISHERS?

I have done work for GOLD KEY, CYCLETOONS, EDUCATIONAL CLASSICS, and collaborated with Russ Manning on the Sunday TARZEN strip. I recently illustrated some educational comics for BYRON PRESS.I also did some illustrations for a book that will be published by San Francisco State University, as well as some fanzines..DESTINY, AMRA, ERBANIA and JASOOMIAN. Currently, I am doing some paintings for a portfolio that will be published by CHRISTOPHER ENTERPRISES.

DO YOU STILL DO WORK FOR PHILIPPINE PUBLICATION?

Of course. Before I left I collaborated with Pablo Gomez on a dramatic novel,did a few movie ads,illustrated a comic book on family planning and did some spot illustrations for a book on jungle survival.

WHAT DO YOU THINK OF FANDOM AND CONS?

The first convention I ever attended was the World SF Con that was held in Washington DC.It was fantastic! The art show was great. I never seen so much art in one place. And the fans were friendly and interesting.

WHAT ARE YOUR PLANS?

I had attended to stay much longer, but I've read in the papers that my home town was hit by a severe typhoon. I have tried phoning home but the lines were not woking. So I'll be going back to the Philippines in a few days. I'm really worried about my family.

WE HOPE YOUR FAMILY IS WELL & SAFE BACK IN THE PHILIPPINES. GOOD LUCK AND WE WISH YOU A GOOD TREK HOME.

Thank You.

THANK YOU, ALEX.

((Editor note- Alex made it home safely & found his family OK. Alex plans on returning to the USA in the near future.))

AGAIN CONT.

(cont. Santos interview)

Tony is the most famous of all cartoonist in the Philipppines and was responsible for the direction that komiks have taken through the years. He liked my work and asked me to work for his studio. Shortly there after, I did a komik book character called KIDLAT which means lightning in Tagalog. It was a detective series and it appeared in HALAKHAK, which was the first komik book to be published in the Philippines.Of course, there have been komiks there long before that, but most of them appeared in magazines and newspapers. After HALAKHAK folded a JAMES BOND type character, called DI 13, appeared in PHILIPINO KOMIKS & I drew it. Of course, this was in the late 40's and no one had ever heard of 007 in the Philippines until very much later. The script was written by Damy Velasquez, Tony's brother. He ana I collaborated on the series until the late sixties which was about the time I came to the United States to join my wife, who was teaching near Modesto, California. Also, at the time I was doing DI 13, I was illustrating numerous dramatic novels, adventure strips, comedies, horror stories and whatever else the various publications that I was working for would assign to me.

YOU WERE ALSO ABLE TO FIT INTO YOUR SCHEDULE A LOT OF MAGAZINE COVERS AND INTERIOR ILLUSTRATIONS...AS WELL AS MOVIE ADS.

Yeah...we really had a hectic schedule there.

WHEN I WAS IN THE PHILIPPINES I SAW A HUMOROUS CARTOON SERIES CALLED 13½, DID THAT HAVE ANYTHING TO DO WITH DI 13?

Oh yeah, Larry Alcala, who drew the strip, has a great sense of humor and he decided to do a series that made fun of my Character. It is really funny.

WHAT IS YOUR OPINION OF FANDOM AND CONS?

A convention is a good place for an artist or writer to meet other people in the field, to talk shop and exchange ideas. Since many comic artists work at home, going to conventions can give them a chance to see the new publications & find out the latest news about what's happening.Meeting the fans can be a rewarding experience,for you can find out what it is about your work that they like or don't like. It is nice to know that there are people out there who appreciate what you are doing.

MANY FANS HAVE COMMENTED ON THE LIFE-LIKE QUALITY OF YOUR CHARACTERS. WHAT KIND OF ADVICE COULD YOU GIVE TO A YOUNG ARTIST WHO WANTS TO DEVELOP THE KIND OF REALISM THAT YOUR WORK HAS?

To develop as an artist one should constantly practice. To get the realistic look in one's work, an artist should do many sketches and studies from life.If that is not possible,then use pictures. If you have a favorite artist, copy his or her work until you are able to learn as much as possible from his or her's illustrations. Also, look at the works of the masters.You can learn a lot from them. By constantly applying yourself, you will eventually become proficient. The rest is up to your potential and perserverance.

WELL, JESSE, THANKS A LOT FOR THE INTERVIEW.

It's a pleasure.

AND AGAIN

(cont. Alcala interview)

There are many who say that UKALA is my best effort.Others say that it is VOLTAR.My personal preference is YAMATO.I did lot of research, to make sure that the Japanese ships, planes, weapons,& uniforms were all accurate. The same thing had to be done with the American equip - ment, also.

ARE BACK ISSUES OF YOUR PHILIPPINE ART AVAILABLE STILL?

Not really.I don't even have copies of the titles that I publish. The younger artists might have some that they use for reference.

I NOTICED THAT YOU ARE NOW WORKING PRIMARILY FOR PSG PUBLICATIONS.

Pablo S. Gomez and I get along well. He allows his staff a lot of artistic freedom.

I LIKED THE FULL COLOR COVERS YOU DID FOR HIS KOMIK MAGAZINES. ALL THE OTHER KOMIKS USE PICTURES OF MOVIE STARS AND CELEBRITIES FOR THEIR COVERS. PABLO'S KOMIK BOOKS SEEM TO BE THE EXCEPTION TO THE RULE.

Even though it costs so much more to use full color paintings for covers,Pablo is willing to make that extra effort to publish a quality publication.

IF YOU HAD THE OPPORTUNITY TO DRAW FOR A CERTAIN AMERICAN COMIC, WHAT TYPE OF SCRIPT WOULD YOU LIKE TO DO?

It really doesn't matter.I'm willing to trackle any art assignment. If I were given my choice as to a superhero, I would like to do THE BLACK CONDOR...a sentimental favorite.

DO YOU HAVE ANY PLANS TO VISIT THE USA?

Eventually, I would like to attend some of those comic conventions you have told me about .

But most of all I would like to see the murals that were done by some of my favorite artists.

IF YOU HAD A CHANCE TO DO A MURAL IN THE USA, WHAT TYPR WOULD YOU LIKE TO DO?

I would like to do something historical, like the winning of the West. A series on the development of the USA would be a great challenge.

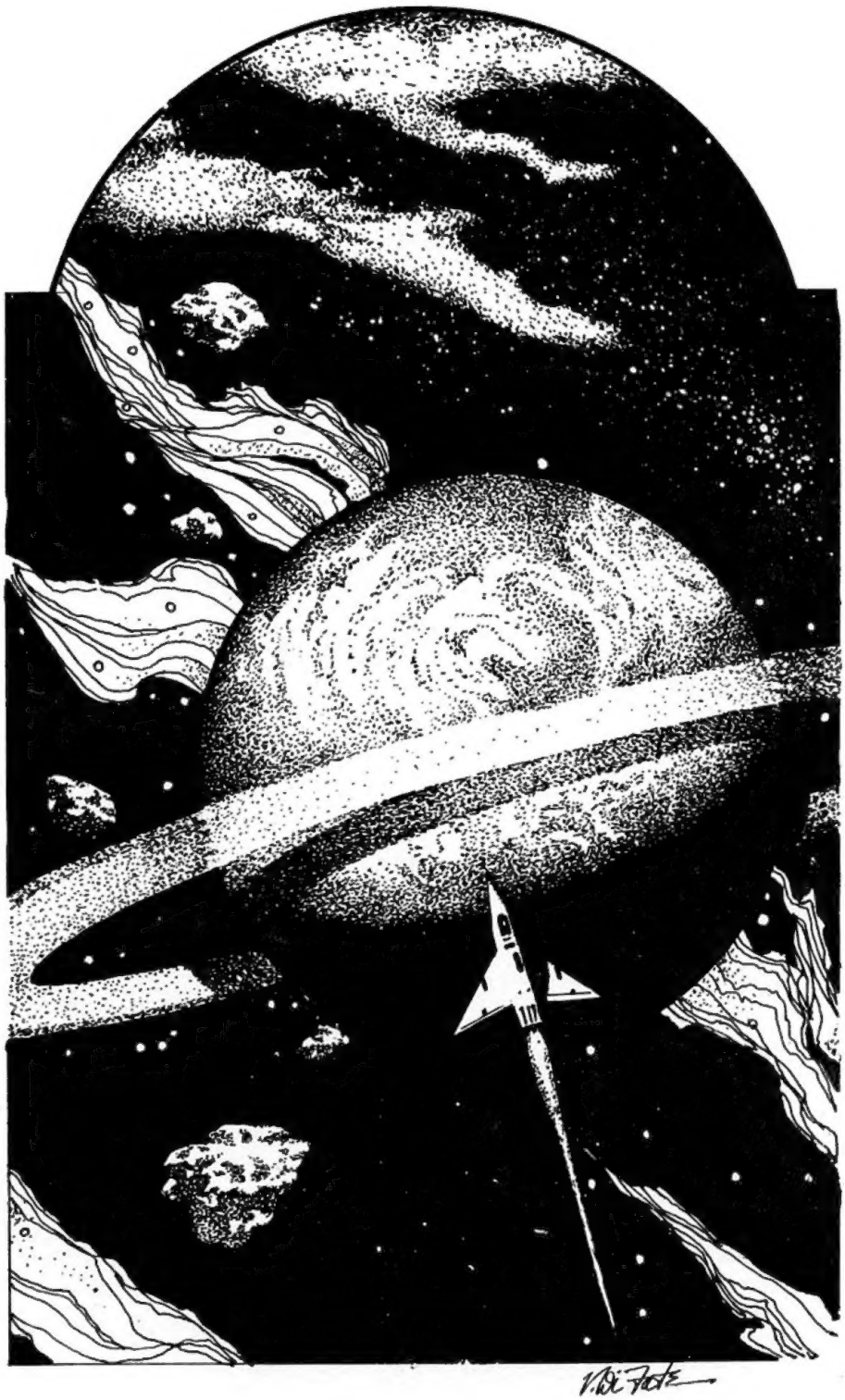
THE GREATESET MURALIST IN THE PHILIPPINES USED TO BE A COMIC ILLUSTRATOR...ARE YOU FAMILIAR WITH HIS WORK?

Oh yes. Carlos Francisco illustrated SIETE INFANTES DE LARA. It was made into a movie that was very popular in this country.

I HAVE SEEN SOME OF YOUR MURAL-TYPE PAINTINGS AND THEY ARE GREAT!IT MUST TAKE MANY YEARS TO DEVELOP YOU SKILL AT PAINTING, WHAT ADVICE WOULD YOU GIVE TO AN ASPIRING YOUNG ARTIST?

The most important thing is to be practice.To copy and imitate the works of the people you admire the most and learn what you can from their art. Observe everything around you &.get involved with life. Contant Practice is needed. In other words...WORK!!!!

THANK YOU, ALFREDO.



TIM
KIRK